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ABSTRACT

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RESOURCES FOR TEACHING ART FROM A MULTICULTURAL POINT OF VIEW

by

Enid Zimmerman and Gilbert Clark

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Resources for Teaching Art From a Multicultural Point of View

by Enid Zimmerman and Gilbert Clark

Teaching art from a multicultural point of view can enhance art curricula by celebrating diversity and promoting social equity for all students. This Bulletin is written in two parts. In Part I, ideas are presented to help art teachers use resources that reflect a multicultural point of view. In Part II, a bibliography of instructional resources is annotated to help teachers make selections and extend their curricula with multicultural concepts.

PART I: IDEAS FOR TEACHING AND USING ART RESOURCES THAT REFLECT A MULTICULTURAL POINT OF VIEW

by Enid Zimmerman

The role of schools in America is changing from passing on traditional knowledge to being concerned with group and ethnic interests as parts of a comprehensive knowledge base. Solutions to the problem of how to teach students and select resources from a multicultural point of view are complex. Such solutions often include attending to both universal issues that concern unity and are common to *all* students as well as relative issues that address diversity and are common to *individual* students. If art teachers wish to teach from a multicultural point of view and use resources that reflect such a position, many questions come to mind: 1) Who should be served by a multicultural art education?; 2) Should art students learn only about their own cultures or should they also study the cultures of others?; 3) Should the art of major ethnic groups in the U.S. be taught to all students, regardless of their backgrounds?; 4) Who decides the content, goals, or objectives that should be taught in multicultural art programs?; and 5) How are competing ideas resolved between making students aware of Western cultural art heritage and, at the same time, preserving and celebrating each student's own cultural identity? There are no simple answers to any of these questions. Their resolutions differ and depend upon goals and objectives of differing art programs, the philosophy and experience of teachers who teach in those programs, and the diverse backgrounds of students who participate in teaching and learning processes in art classrooms (Zimmerman, 1990).

According to Sletter and Grant (1987, 1988), goals for multicultural education have included: 1) assimilating students from "minority" groups into mainstream culture; 2) helping students from various cultural backgrounds build strong self concepts; 3) focusing on contributions of a particular cultural group by students from the same group or from different backgrounds; 4) integrating contributions of many different cultural groups and cultural values; and 5) promoting social action positions in which problems involving racism, sexism, and inequity are stressed as much as teaching of cultural values. From a culturally pluralistic point of view, any of these goals for multicultural education are possible, as long as students from different racial and ethnic backgrounds retain their cultural traditions *and* adapt practices considered necessary to function in society as a whole.

Resources therefore, can be used to teach about art from a culturally pluralist point of view and be studied as a means of understanding 1) concepts expressed in a culture, 2) how mores of a culture affect art, 3) how art both maintains the status quo and effects changes in a culture, 4) roles of artists in different cultures, 5) different subcultures within a core culture, 6) the society in which students live, including its dehumanizing effects, 7) interactions between environmental needs, resources, techniques, and culture, and 8) financial and educational support for the arts in a culture. The focus of such pluralistic programs for the study of art should emphasize *what* art is, *why* it is made, differences in human experiences, and the context in which art is created.

Reflective Teaching and Selecting. How then should art teachers approach using resources and teaching students in their classrooms who often, but not always, come from a variety of ethnic, racial, class, and gender backgrounds and often are from different backgrounds than their own? As a beginning, art teachers should reflect on their own attitudes and beliefs about teaching, what kinds of art objects they prefer and why, what cultures' arts and what periods of art appeal to them, and why they have developed these beliefs and values. Art teachers should be clear about how they ground their values. They need to consider what to teach, what resources to use, and *how* to guide their students. They need to be critically conscious of their values and their commitments, and be personally engaged with both art *and* the world around them. Although some knowledge is essential to being a successful art teacher who is able to select culturally relevant materials, such knowledge should be reconciled with personal growth and critical thought. Art teachers, therefore, should have a realistic understanding of what is happening in their art classes, their schools, and their communities. They also should acquire a depth of content knowledge in order to reflect on their students' understandings about themselves, their communities, and the world in which they live. Using resources to teach art that evidence a multicultural approach can include using themes such as making art work collectively, using local art materials to create art work, exploring how and why people in different cultures create and express themselves through art, discussing similarities and differences among various Western and non-Western cultures, studying how cultures respond to change, investigating how a sense of community is developed through art, and researching historical and cultural backgrounds of various social groups.

Beyond Pluralism. It would appear that multicultural art education, often defined in terms of teaching about cultural differences, teaching facts about art history, examining artifacts from different cultures, and creating imitative objects of cultural arti-

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facts, may, in fact, perpetuate separateness and prejudice and reinforce stereotypical thinking about works of art and the people who created these works. From a culturally pluralistic point of view, it is important to celebrate cultural diversity and promote social equity for all students. This requires taking responsibility for choosing and examining origins of visual imagery associated with negative interactions among different social groups that may result in racism, sexism, prejudice, discrimination, or stereotyping (Fleming, 1988). As a result, art work by certain groups often is not valued as highly as that created from other groups. Questions about cultural continuity, cultural change, communication, similarities and differences, culture and ethnicity, and independence and power are important issues that should be addressed in art classrooms.

It appears that to avoid racism, sexism, prejudice, discrimination, and stereotyping the parameters of multicultural art education need to attend to what Wurzel (1988) describes as a continuous process involving: 1) reflecting, learning, and developing cultural awareness; 2) accepting conflict for its educational potential; 3) learning about each person's culture in interactions with others; 4) improving communications with individuals from other cultures; and 5) recognizing the universality of multiculturalism. In such a process, the arbitrariness of each person's culture can be questioned, people from other cultures can enrich their own culture, and different systems of knowledge can be understood and used.

It is now acceptable to integrate art from other cultures into mainstream art curricula and study such works as separate units in a general art curriculum. A pluralistic context also can be established in which a variety and diversity of works of art from both sexes, all classes, and all cultures is presented. As evidenced by recent negative reception, and in some cases censorship of political, religious, and sexual themes in current art exhibitions, it is clear that it still is not always acceptable to produce or to discuss artwork that overtly questions issues related to race, class, gender, or political issues. To some people, it is even less acceptable to introduce such issues in art classrooms even though students all over the world are involved in protests for social, political, and economic freedoms. In democratic countries, preserving democratic ideals depends upon preparing students to be reflective decision makers who test truth claims and resolve social problems. If art teachers want to have their classrooms as places for reflective decision-making, where thinking processes are constantly nourished and problems, ideas, and values can be examined freely, they should chose art resources that open their classroom doors and students' minds and include issues relevant to the students' local community and the greater international community of the world of art.

PART II: AN ANNOTATED BIBLIOGRAPHY FOR TEACHING ART FROM A MULTICULTURAL POINT OF VIEW

by Gilbert Clark

In a recent editorial, Ron Brandt, editor of *Educational Leadership*, argued for a moderated debate toward finding a workable definition of content for "multicultural education" in schools in the United States. Brandt endorsed the stance of one of the major figures in this debate, James Banks, and wrote:

> I agree with Banks that, though the issue is important, the tone of the dispute has . . . been unduly vicious. The fact is that schools need to attend to three levels of culture: . . . the cultures of students themselves . . . the culture of the broader society . . . and . . . with numerous other cultures. (1992, p. 3)

This is an important charge to which art teachers can make meaningful contributions. Students view art of all kinds from around the world, as well as art objects made in this country. To present these as cultural artifacts from a multicultural point of view does not require major revision of art curricula; it does require, however, a mind set toward helping create what Sara Bullard has called "a small caring community in the classroom" (1992, p. 4).

Some of the harshness of recent debate about multicultural education has been driven by groups that advocate social revisionism or undue attention to only one subculture among the many that exist in the culturally diverse populations of the United States. The resources listed below are *not* limited to any specific culture or national population. To see multicultural education *only* in terms of African-Americans, Hispanics, or *any* specific sub-culture in the U.S. is too limiting and would do disservice to the rich and rewarding cultural diversity of *all* peoples whose children are studying about art.

Education in our pluralistic society should endorse a broad conception of cultural diversity and help all students understand and accept their home and community cultures, help students free themselves from their cultural boundaries, and help them acquire knowledge, attitudes, and skills they need in order to participate in local situations that help make all of society more equitable and just (Banks, 1992).

A growing number of instructional materials are becoming available in support of such goals for teaching art from a multicultural point of view. Art teachers who want their students to study multicultural education, for any or all of the purposes described above need instructional resources that will help them establish a pluralistic context in their art classrooms. In these pluralistic contexts, there is an openness and respect for variety and diversity among all students and all nations and peoples; it also requires a variety and diversity of instructional resources that can help teachers present the necessary content and imagery.

While preparing this list of selected *Resources for Teaching Art From a Multicultural Point of View*, it became obvious that the variety and diversity of these instructional resources precluded listing them simply by types or by specific instructional goals. Earlier groupings based upon categories of cultural, racial, class, and gender issues and a second grouping based upon addressing racism, sexism, prejudice, and stereotyping were both abandoned. Such pre-determined categories can only limit art teachers' conceptions of how these resources can serve their needs and those of their students. For these reasons, the following list of instructional resources for art and multicultural education is presented alphabetically by the names of the suppliers. Most of the suppliers listed here also distribute other resources that may prove useful for specific purposes. As new resources become available this listing will be updated.
Write on school stationary, and request information from:

Art Image Publications
P.O. Box 568
Champlain, NY 12919-0568

Art Image has added *Art First Nations*, 20 18" X 22 3/4" images of traditional and contemporary art by Indian artists from the Southwest, Arctic, Eastern Woodlands, Plains, and the Northwest Coast.

Arthur M. Sackler Gallery
Smithsonian Institution
Washington, DC 20560

The *Arthur M. Sackler Gallery* offers several packets of art-related instructional materials for art and multicultural education.

The Noble Path: Buddhist Art of South Asia and Tibet
The Jeweler's Eye: Islamic Arts of the Book
The Education and Lifestyle of the Chinese Literati
Yani: The Brush of Innocence

Asian Art Museum of San Francisco
Education Dept.
Golden Gate Park
San Francisco, CA 94118

Three sets of Multicultural imagery are distributed from the *Asian Art Museum of San Francisco*:

The Buddhist Image in Asian Art (30 slides)
Man and Nature in Asian Art (30 slides)
Animals in Chinese Art (30 slides)

Bellerophon Books
36 Anacapa St.
Santa Barbara, CA 93101

These "coloring" books can be used to create classroom displays, introduce multicultural imagery, and help students relate to their own cultural heritages:

Ancient China
The Ancient Near East
Incas, Aztecs, Mayas
California Indians
Ancient Africa
Japan
Ancient Egypt
Tlingit Totem Poles

Center for Teaching International Relations
University of Denver
2201 S. Gaylord
Denver, CO 80208

As we become involved in integrative studies, we can use resources not typically prepared for art teachers:

Step Into Africa
Japan Meets the West
Faces of Japan
Saudi Arabia
Teaching About Africa
Teaching About World Cultures
Teaching About Ethnic Heritage
Exploring the Third World

Cleveland Museum of Art
University Circle
11150 East Blvd.
Cleveland, OH 44106

Two packets of instructional materials that can be used in multicultural education activities include:

Chinese Art Treasures (slides, map, notes, timeline. . .)
A Cleveland Bestiary (slides, suggested activities, book list. . .)

Crizmac
Art & Cultural Education Materials
3316 N. Chapel
Tucson, AZ 85716

Crizmac distributes a number of instructional resources designed specifically in support of multicultural education in the arts:

Tribal Design—The Many Faces of Cultural Art (multimedia kits): *Alaska, New Guinea, Pre-Columbian Mexico, Pacific Northwest Coast, Africa*

Indians of North America (illustrated books): *Apache, Aztec, Cherokee, Cheyenne, Crow, Iroquois, Lepanes, Seminole, Wampanoag, Yankton Souix*

Crystal Productions
Box 2159
Glenview, IL 60025

Multicultural Art Prints: Resources for Discipline-Based Art Education. A series of multicultural art prints designed to help students understand their own culture and appreciate the contributions of other cultures.

World Folk Art: A Multicultural Approach. Images are used to help teach aspects of folk arts from throughout the world. Traditions, religions, nature, and culture are used as sources for folk designs.

Dale Seymour Publications
P.O. Box 10888
Palo Alto, CA 94303-0879

Dale Seymour Publications publishes many arts and crafts resources useful for multicultural education:

Eggs Poster (*Pysantry*; Ukranian folk art)
Portraits (b/w portraits): *Artists* and *Women Artists*
Origami (Japanese folk art)

Dover Publications, Inc.
31 East 2nd St.
Mineola, NY 11501

Dover Publications: Pictorial Archives. All Pictorial Archive books are of copyright-free imagery: the images can be used in many ways in support of multicultural education goals and activities:

Arabic Geometric Patterns and Designs
American Indian Design and Decoration
Sandpaintings of the Navajo
Traditional Japanese Design Motifs
Chinese Folk Designs
Japanese Design Motifs
Arabic Art in Color
The Book of Kells

Home Vision: Films Incorporated Video
5547 N. Ravenswood Ave.
Chicago, IL 60640-1199

The Home Video Collection includes many titles about well-known western European artists that would be useful for multicultural education:

Frida Kahlo
Isano Naguchi
Louise Nevelson
Mary Cassalt
Georgia O'Keeffe
Isabel Bishop
Diego Riviers

Los Angeles County Museum of Art
5905 Huntington Ave.
Los Angeles, CA 90036

The *L.A. County Museum of Art* distributes many instructional resource kits. Titles include:

Aspects of Ancient Art
Chinese Ceramic Funerary Sculpture
Buddha Images in Asian Art

Museum of Fine Arts, Boston
465 Huntington Ave.
Boston, MA 02115

The Museum of Fine Arts offers excellent slide sets that provide imagery generally unavailable from most commercial sources. Titles include:

Chinese Ceramics (20 or 40 slides)
Ukiyoe: Japanese Woodblock Prints (32 slides)
Persian Manuscripts from Mesopotamia (25 slides)
Digging Up Egypt's Past (a mixed media packet)

National Gallery of Art
Extension Programs
Washington, DC 20565

The Extension Services Office offers an extensive catalog of films, slide sets, video cassettes, and publications useful in support of diverse multicultural education goals and activities:

Art of Indonesia (video cassette)
Ancient Art of American Woodland Indians (sound-slide set)
African Art (slide set)
The Chinese Past (sound-slide set)
Folk Arts of the Spanish Southwest (sound-slide set)

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National Geographic Society
Educational Services Catalog
Washington, DC 20036

The National Geographic Society offers many media sets in its educational services catalog that can be used for art and multicultural education:

Holidays and Celebration Around the World (filmstrip-cassette set)
The Life of the American Indian (filmstrip-cassette set)
Families of the World series (10 videocassettes)
Nations of the World series (10 videocassettes)

New York Graphic Society
P.O. Box 1469
Greenwich, CT 06836

The New York Graphic Society has assembled a number of sets of large art reproductions that can be used for art and multicultural education:

International Art (18 prints)
Oriental Art (6 prints)
(ancient) Sculpture (6 prints)
American Textile & Folk Art Crafts (6 prints)

Reading & O'Reilly, Inc.
P.O. Box 302, 2 Kensett Ave.
Wilton, CT 06897

African-American Art: Past and Present (2 video cassettes). This video series of 10 to 15 minute mini-units presents outstanding African-American art and artists from the African past. Many noted African-American artists are profiled:

Africa *Slavery* *Basketry* *Quilting* *Pottery*

Roland Collection
3120 Pawtucket Road
Northbrook, IL 60062

Although largely western-European in focus, The Roland Collection of video-cassettes distributes many multicultural education art resources:

Tassili N'Ajjer (prehistoric Rock Paintings of the Sahara Desert)
The Shape of Darkness (An Exploration of African Art)
A Thousand and One Years Ago (Inca Art of Peru)
Maya Terra Cotta Figurines

SANDAK
70 Lincoln St.
Boston, MA 02111

Multicultural Art (45 or 90 slides). This slide set is of images created in many non-European cultures from Africa, African-America, the Orient, Middle East, Latin America, and native America.

Committed to Print: Social and Political Themes in Recent American Printed Art (50 slides). This slide set is of images created in South, Middle, and North America and address contemporary social and political issues.

Global Art (70 slides). This slide set includes images from Africa, the Middle East, India, China, Japan, and Latin America.

The Decade Show: Visual Art (106 slides) & Video and Performance Art (43 slides). The works of 94 contemporary artists who examined issues such as homelessness, gender, racism, sexism, AIDS, media politics, homophobia, the environment, and war.

Shorewood Find Arts Reproductions
27 Glen Road
Sandy Hook, CT 06482

A new *Multicultural Art Series* includes imagery from African, Egyptian, American-Indian, Mexican, Puerto Rican, Chinese, Persian, and ancient European sources.

Voyager, Inc.
1351 Pacific Coast Highway
Santa Monica, CA 90401

Interactive videodisks and videodisk resources for art and multicultural education:

Exotic Japan
The Rite of Spring
The Kremlin

Zephyr Press
3316 N. Chapel Ave.
P.O. Box 13448-T, Dept. 123
Tucson, AZ 85732-3448

World Core Curriculum: A teacher's guide for educating children for tomorrow, both global and values education and values from across the globe are examined.

Cultural Conflicts: Case Studies in a World of Change. Students experience cultural change situations from around the world, based on role-playing.

Ethnic Pride: Explorations into Your Ethnic Heritage. Students investigate their own cultural heritage and to appreciate the cultural differences of others.

References and ERIC Resources

The following list of resources includes references used to prepare this Digest. The items followed by an ED number are in the ERIC system and are available in microfiche and/or paper copies from the ERIC Document Reproduction Service (EDRS). For information about prices, contact EDRS, 7420 Fullerton Road, Suite 110, Alexandria, Virginia 22153-2852; telephone numbers are (703) 404-1400 and (800) 443-3742. Entries followed by an EJ number are annotated monthly in CIJE (CURRENT INDEX TO JOURNALS IN EDUCATION), which is available in most libraries. EJ documents are not available through EDRS; however, they can be located in the journal section of most libraries by using the bibliographic information provided below or ordered through Interlibrary Loan.

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